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LONDON LETTER

London, Nov. 20, 1919.

In his opening lecture at the Royal Academy on Nov. 12, Professor Laurie dealt with the scientific methods of determining the origin of a picture. After dealing shortly with the history of pigments as revealed by the examination of illuminated manuscripts and the legal rolls in the Record Office, he applied it in the first instance to a recently discovered panel of the Madonna di Loretto which had been found under an eighteenth century copy and showed that from the pigments this panel must have been painted in the time of Raphael and was therefore in all probability a replica of the larger picture which had been lost painted in Raphael's studio, and therefore was the only authentic document of the Madonna di Loretto at present known.

He then went on to deal with the pigments in the Rokeby Venus, describing the pigments used and the method of painting, and demonstrating, that contrary to the opinion expressed by certain art critics, the whole picture had been painted in the time of Velasquez and contained no later additions and had not been retouched with the exception of a glaze of madder over the face of the Cupid. He then went on to the application of magnified photographs with a view to the study of brushwork, and illustrated the results that can be obtained by the photographs that he had taken for the famous Romney case which proved conclusively that the disputed picture was not painted by Romney. He then applied the method to the Rokeby Venus, comparing the brushwork with the brushwork in the "Silver Portrait" of Philip and the portrait of the Spanish Admiral, both in the National Gallery. After showing examples of brushwork from these three pictures, he applied the very severe test to the Rokeby Venus of cutting out from one photograph of brushwork in the portrait of Philip portions of the brushwork and pasting them on to a photograph of the brushwork in the Rokeby Venus. This combined photograph showed such absolute identity of handling as to prove conclusively that the Rokeby Venus came from the hand of Velasquez. The brushwork of the Spanish Admiral broke down under so severe a test, confirming the opinion of Beruete that it was from the hand of Velasquez's son-in-law Del Mazo.

AMERICAN ACADEMY, ROME

The American Academy on the Janiculum, with its two departments of fine arts and classical studies, has begun its first season since the peace was signed with a full complement of new members. The director, G. P. Stevens, is assisted by Prof. G. L. Hendrickson of Yale as head of the classical school, and by Prof. G. H. Edgell of Harvard, whose department is the historical criticism of art.

A new office, of executive secretary, has been created and intrusted to H. Blakestone Wilkins, long a well-known resident in Florence. The second volume of the Academy's "Memoirs" has appeared, and a third volume, describing the contents of the most important ancient tombs of central Italy, the Tomba Bernardini at Palestrina, the ancient Praeneste, some 21 miles from Rome, is in the press.

A project is on foot for forming an association of the various national academies in Rome for the interchange of ideas, with an annual exhibition. The municipality has lent a building in the Via Nazionale for the purpose, and the British, the Spanish, and the Italians have already adhered to the movement, which, it is hoped, the French will also join. Thus Rome would again become a great center of cosmopolitan art. The British school has also a great task before it, facilitated by the generosity of Professor Woodward—that of compiling from original sources a historical atlas of Italy.

OLD MASTERS DISCOVERED

A British rector has discovered several paintings by old masters in an old unused room of his rectory. The pictures have been examined by a well-known art critic, who has pronounced them genuine. "One painting was on four oak plaques knocking about the room," said the Rev. W. T. Saward. "When the dust of years was removed there was revealed a most perfect example of a great master's work, not only Rubens, but Rubens at his greatest period. The object is Queen Themyris and experts have valued the picture at \$150,000."

THE STRANSKY DEGAS

As an art collector, Mr. Josef Stransky has been associated with the movement against the poor works of German art in America. To emphasize that a better standard existed, his collection contains some of the best examples of Leibl, Thoma, Truebner, Marées, Uhde, Schuch, Menzel, Liebermann and others. While attention has been given to this part of the collection, it is not generally known that it contains many specimens of French masters such as Delacroix, Courbet, Manet, Monet, Renoir, Sisley, Pissarro, Boudin, Jongkind, Fantin-Latour, Raffaelli, Monticelli and others.

Mr. Stransky's latest acquisition, "Le Salut De L'Etoile," by Degas, is reproduced in this issue. This picture has recently been imported from France and bears a striking resemblance to the "La Danseuse" at the Musée du Luxembourg at Paris.

PAUL BARTLETT RESIGNS

Recent skirmishes between sculptors and architects in connection with the permanent memorial to heroes of the war resulted in the resignation of Paul Bartlett from the National Sculpture Society, after the meeting in the Board of Estimate room of the City when the erection of a memorial was discussed. A general inquiry was made as to the personnel of the Art Committee, the only two definitely known being Paul Bartlett, sculptor, and Thomas Hastings, architect, both largely concerned in the plaster sketch for a memorial arch, now on Fifth Avenue at Madison Square. After insistence upon the part of certain members of the Municipal Art Society, Mr. Bartlett finally read a partial list of his committeemen.

The chief point urged by the artists was that there should be an open competi-

FRENCH ART AT MUSEUM

Announcement is made at the Metropolitan Museum that the delays in the shipment of the exhibition of modern French art which was announced some weeks ago have been overcome, and the exhibition will open at the Museum with a reception to members and their friends on the eve of Dec. 15, after which it will be open to the public until Feb. 1, incl.

The exhibition, which has been organized in Paris by the French Ministry of Public Instruction and the Fine Arts, with the co-operation of the artists' association known as the Triennale, will consist of contemporary French paintings, sculptures, drawings, prints and examples of the decorative arts, all selected as representative of the French art of today.

NEW RODIN MUSEUM

The beautiful XVIII century Hotel Biron, for so many years the home of the Nuns of the Sacred Heart, was recently formally opened as a Rodin Museum, and is already becoming a shrine of the great sculptor and an important art center. M. Léonce Bénédite, curator of the Luxembourg Museum and an intimate friend of Rodin's, is in charge of the entire arrangement, both in the rue de Varenne, and at Meudon where the books, pictures, Mss., decorations and furniture are housed, forming a part of the Rodin Museum. The Hotel Biron contains some of the greatest creations of the master, the finest examples being found in the Chapel of the former convent, including "The Thinker," "The Burghers of Calais," "Victor Hugo," "The Call to Arms," "Ugolin," and other remarkable sculptures.

The fourteen rooms of the hotel contain, besides an important central group, such as "The Iron Age," "The Kiss," "Ariadne," and "Eve," an infinite variety of busts and smaller full-length figures, all characteristic works of the great modeller par excellence of movement.

BROOKLYN MUSEUM EXHIBITION

The Fourth Annual Exhibition of the Society of Etchers is being held at the Brooklyn Museum to extend to Dec. 31. While in general the subjects treated are those that the viewer might readily anticipate, the range of technique is exemplary and creditable to the many well-known signatures. Arthur W. Heintzelman's "Three Score and Ten" which obtained the Helen Foster Barnett Prize of \$50, depicting an old man, full of character study with precision of line and freedom of drawing. The same can be said of his "Head with Black Drape" and his other four etchings. Fourteen examples of the work of John Taylor Arms are exhibited. A fine control of the "bite" and an unusual tonal finish pervade all of this etcher's work, which was not overlooked by the judges who voted the Nathan I. Bijur Prize of \$25 to his "The Quiet Street," an aquatint. Ernest D. Roth's "Old Amiens" justly boasts of the Mrs. Henry F. Noyes Prize of \$50, although it by no means eclipses his "Mosque of the Conqueror-Constantinople," a good specimen of perspective in etching. John W. Winkler shows twelve prints, all well composed, with a sharpness of line that leans towards the illustrative, without impairing their artistry. Honorable mention has been given to his "North End, Telegraph Hill, a picturization that endows with beauty a scene of ramshackle houses. Of the other exhibitors, it suffices to say, that there are characteristic specimens of the work of Anne Goldwaite, Eugene Higgins (whose "A Bit of an Old Farm" procured the Kate W. Arms Memorial Prize of \$25), William Auerbach Levy, Joseph Pennell, Frederick Reynolds, Henry Winslow, Will Simmons, J. Blanding Sloan, Henry B. Shope, C. Jac Young, J. C. Vondroux, J. Paul Verrees, Ralph Fletcher Seymour, William Meyerowitz, Lee Sturgis, Margary Ryerson, Will J. Quinlan, Marylka Modjeska, Joseph Margulies, Chester Leich, Charles P. Larsen, Elizabeth Colwell and Childe Hassam, who is represented by four etchings.

A. A.

FAMOUS HORSES PUT BACK

The replacing, last month, of the famous Horses over the principal portal of the Basilica of St. Mark's was the greatest event in Venice since the beginning of the war. The Four Horses, which are among the finest of the ancient bronzes brought to Venice in 1204 by Doge Enrico Dandolo, were removed early in the war in the fear that they would be damaged by an Austrian bombardment, and were taken to Rome for safety.



"LE SALUT DE L'ETOILE"

Degas

Recently acquired by Mr. Josef Stransky.

APPRECIATION OF ROMNEYS

An interesting fact has come to light in connection with the recent record price of \$73,000 paid by Duveen Brothers for Romney's painting, "The Misses Beckford." The artist received the modest sum of \$500 for this work. His "Stanhope Children" brought at a sale in 1872 only \$132, and in 1906 this picture realized \$23,000.

NATIONAL ACADEMY OF DESIGN

At the first monthly competition in drawing of the John Armstrong Chaloner Concours for art students, held at the National Academy of Design on Nov. 29, 1919, the following awards were made:

First prize, \$25—Frederick C. Freder, National Academy of Design Schools.

Second prize, \$15—Herman A. Yaffee, Pennsylvania Academy of Fine Arts School, Philadelphia, Pa.

Third prize, \$10—John Holmer, Art Academy, Cincinnati, Ohio.

Honorable Mention—Jacob Smith, National Academy of Design Schools.

NATIONAL ARTS CLUB

An entertainment was given on Dec. 3 in the National Arts Club galleries by the Roumanian Relief Committee, "L'Ame Roumaine," and included a lecture illustrated by slides and selections from Roumanian folklore, by Viscount G. de la Jarrie, executive secretary of the "French Idea Abroad," followed by recitations by Madame Agathe Barsesen, violin solos by Monsieur Nestoresco and vocal selections by Monsieur Bernardo Olshansky.

Sunday, Dec. 7, the guests of honor of the Women's Open Table dinner will be Lord and Lady Dunsany.

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EXHIBITIONS NOW ON

Children's Portraits at Ehrichs'

One of the most unusual exhibitions of the season is the collection of portraits of children by masters of the XVIII Century, at the Ehrich Galleries, 707 Fifth Ave., through December. None of the works have ever been shown in this country, having been secured by Messrs. Ehrich during their recent visit to Europe. The English school predominates, with such painters as Raeburn, Romney, Beechey, Hopner and Northcote to the fore. One of the most attractive conceptions of this group is Romney's "The Young Squire," a winsome, humorous boy in top hat and red coat. Another interesting canvas by this artist is "Miss Mischief," an admirable companion piece to the former work. Sir William Beechey is represented by a dignified presentment of "A Young Boy." "Master Betty," by J. Northcote, finds this painter at his best. Daniel Gardiner's reputation and talent are exemplified in "Lord Saye," an attractive boy, with a dog. S. F. Schimper, little known in this country, a painter thoroughly representative of his time, is introduced by a "Portrait of a Boy," lovely in expression and able in execution. "Alexander Duncan," an admirable portrait by Raeburn, was shown in his exhibition in London in 1824. "The Hallett Children" is a brilliant example of Hopner. There is an attractive "Portrait of the Daughters of Rueles," by Zurburan, also a delightful composition, "Milkmaid and Children," by H. Singleton, and a portrait of XVIII Century children, by The Rev. Matthew William Peters. R. Hurlstone's "Joan, Youngest Daughter of Cyril Brooding of Weston, Wimbleton," is a work of great quality, and the "Bambino," by Cosimo de Medici, gives still further distinction to this display.

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Exhibition of French Art

A special Loan Exhibition of French Art, satire and fancy, opened at the French Institute, 599 Fifth Ave., on Dec. 2, to continue through Dec. 20. Various interesting groups of drawings, belles-lettres, and china are on view. Of special note is a collection of colored drawings by Rodin, spontaneous records of action, form and strength. "Coucher du Soleil" is one of the most remarkable with extreme expression rendered in the simplest manner; "Cambodian Dancer" is another forceful example. Several etchings and lithographs by Odillon Redon have been loaned. "Beatrice," a colored lithograph, and "Une Femme Revêue du Soleil," from the Apocalypse, owned by Hamilton Easter Field, are among the best. Honore Daumier is represented by a number of forceful drawings. A beautiful colored drawing by Natier, a lithograph by Diaz, "Les Folles Amoureuses," four drawings by Eduard De Beaumont, an example of Meissonier, a lithograph and an etching by Manet, and a humorous drawing by Bourdet, cleverly executed, are among the interesting exhibits. Excellent examples of Puvis De Chavannes, Henri Lautrec, J. L. Forain, Léandre, Poulbot, and Raoul Dufy are also shown. Other countries, Greece, Rome, Persia, Italy, England, Spain, Japan, the United States and Russia are all represented by one or more works.

Adolfo Best-Maugard's Exhibit

Adolfo Best-Maugard was born in Mexico but went to Paris when he was a child. He studied art under the best French modern masters and in due time became a cubist and futurist, expressing himself in the commonplace language of various "isms." This experience tended to give him independence of thought, but it was not until a few years ago when he visited his native Mexico, that he saw the futility of his former gymnastics and discovered the great beauties of early Mexican art, which he soon adopted as his métier and through which his talents now find highest expression. In his exhibition, now on at 556 Fifth Ave., under the direction of Mrs. Albert Sterner, this influence is manifested in rhythmic lines, glowing color and great beauty of design. The pictures are all painted in tempera and the compositions worked out in detail. Every work has a thought behind it and each conveys its message. In "Réverie" a love-sick girl describes her dreams in unmistakable expression; "The Broadway Girl" shows an entirely opposite emotion, action, pleasure and lack of heart designate her character. "Purity," "La Noche," "Primavera," "Firelights" and "Ranchera" are some of the subjects he describes in his personal and interesting manner.

At these galleries there is also on exhibition a collection of etchings and dry-points by Muirhead Bone. Of many of the plates only a single impression exists, and many more are limited to two or three prints. The artist who was appointed as a Commissioned Officer in the British Army in France, with full power to make drawings and sketches of places and incidents for a permanent national record, which are destined ultimately for a place in the British Museum, has described with a sure touch and in a convincing manner, scenes illustrating devastated Belgium, and Northern France. With rare sympathy his facile hand has expressed in an artistic way ruined lands, dismantled homes and various industries incidental to war and also to events following the armistice. "The Old Jail, Glasgow," "The Wrecker," "Mike, the Dynamiter," "Ely Cathedral," "The Shot Tower" and "The Masts, Lincoln," are some of the subjects he has rendered. "Gertrude and Stephen," portraits of the artist's wife and child are especially fine.

Holiday Exhibition at Milch's

The Milch Galleries, 108 W. 57 St., are holding their established "Holiday Exhibition of Selected Paintings of Limited Size," through Dec. 25. The success of this exhibition of pictures suitable in size for New York homes determined Messrs. Milch to continue the custom annually. So each year well known artists are advised to paint pictures adaptable to the general plan of the show. There is a landscape in soft greens by Granville Smith, also a lovely nude by Edward Dufner, and a "Twilight Symphony" by E. A. Bell. Joseph Boston's "Landscape" is full of sunlight and has good color, and there is a small painting of good quality, "In the Studio," by Irving Wiles. John Carlson sends one of his ever strong, impressive "Winter Landscapes." There are several beach scenes, by E. H. Potthast, typical of his brilliant color. Some new snow scenes by Guy Wiggins have found appreciative purchasers. A lovely landscape by Tryon aids the interest of the collection. Albert Groll shows one of his popular Arizona subjects. W. Gilchrist has a good figure composition in "A Visit to the Studio." Paul Dougherty's contribution is characteristic work. H. Goodwin has some interesting "Boston Street Scenes." Daniel Garber's upright "Landscape" is especially fine. Jerome Myers shows a new group subject. And there are two Murphys, a small Inness, an interesting Chase, two canvases by Charles Warren Eaton, a colorful design by Ossip Linde, a typical Ochtman, a fine Wyant, a landscape by Albert Ryder and an attractive work by Henry W. Ranger. Henry Golden Dearth is represented by an early but lovely example, "Ships at Wharf," and Homer Martin is also among the elect with a work of rare quality.

Century Club Exhibits

Paintings, sculpture and architectural drawings representing recent professional work by the Alumni of the American Academy in Rome form the attraction at the Century Club, closing today. The show is as interesting as it is refreshing. Brilliant examples by well known sculptors have attracted a number of visitors and the display has been a decided success. Harry Thrasher, the young and promising sculptor who lost his life in the war, is represented by "Boy with Horns," which attracted so much favorable comment when shown at the Gorham Galleries last season. Charles Keck has several good examples. H. A. McNeil has an imposing statue of Lincoln and a number of forceful drawings. Sherry Fry's marble relief portrait of a young girl shows able modeling. Paul Manship's "Thought of Night," a bronze figure, has grace and force. Barry Faulkner is represented by an interesting "Tapestry Design, Rome." Ezra Winter's "Diogenes," a large painting, is a good composition. Robert Ryland's decorative painting, "Opportunity and Regret," is an imposing work. George Davidson's mural painting is also interesting. "The Shepherd," a painting by Harry Stukwith, is an individual conception, with good drawing and color, and Eugene Francis Savage's two paintings, "Arbor Day" and "The Saint," are lovely in line, color and expression. George Breck, John Russell Pope and Paul Bartlett are among the other exhibitors.

Illustrated Books Exhibition

The exhibition "Illustrated Books of the Past Four Centuries," in the print gallery of the N. Y. Public Library, which was to close on Nov. 30, is to remain on view until the end of the year.

Irving R. Wiles spent part of the summer at Newport, where he painted the portrait of Admiral Sims, and returned to his studio, 130 W. 7 St., last month.

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Frank W. Benson's Etchings

Few people realize that Frank W. Benson is as great a hunter as he is an artist, and that he has studied bird life for years is a fact little known to the world. His exhibition of etchings and dry-points at the Kennedy Galleries, 613 Fifth Ave., through December, reveals a new and decidedly interesting side of his character. There are more than one hundred plates, mainly representing birds of all kinds. "Blue Bills," "Black Ducks," "Canada Geese," "Ducks Swimming," "Tame Fish Hawk," "Blue Heron," "Wild Swans," "Perching Pelican," "Bald Eagle" and "Pintails" are some of the species he presents in action, with good drawing and well-thought-out designs.

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Group at Touchstone Gallery

The Touchstone Gallery, 11 W. 47 St., is showing the work of six modern painters, until Dec. 14. The artists represented are John Sloan, William J. Glackens, Van Deering Perrine, Robert Henri, Jonas Lie and Randall Davey. There are twenty-nine numbers, including oils and pastels. Jonas Lie's pictures make the strongest popular appeal. They are all boldly expressed in a broad and dashing fashion. "Sunset Cliff" has been given the place of honor, and is extremely colorful. Van Deering Perrine's contributions all carry the generic title of "Interpretations of Morning Light," and were painted at his Palisade studio in Englewood, N. J. Mr. Perrine has used both oils and pastels with equal felicity. Robert Henri contributes a brilliantly colored portrait of a Spanish dancer, painted in Madrid. It bears the title of "La Madrilena." Randall Davey contributes several flower pieces, all praiseworthy in execution. William J. Glackens makes the least popular appeal of the group. John Sloan reaches his highest achievement in his "Dancing Nude," vibrant with abandon. The figure is well handled and happily expressed.

Persian Art Exhibition

An elaborate exhibition of Persian Art is now on at the Bush Terminal Sales Bldg., 130 W. 42nd Street, to Dec. 13.

The display includes rugs, pottery, brocades and velvets, archaeological relics, arms and metal work, furniture, many mss. and miniatures. One of the attractive items is a set of filigree silverware, the work of artists of the City of Shiraz. Persian jewelry with engraved stones and agates form an important department, while Persian lacquers and wood carved pieces attract attention. A small group of Persian fictiles occupies a special exhibition case. Among these are pieces of Rhages ware. Illuminated manuscripts, lacquered book covers and a scroll mss. of the Koran deserve much more than a passing notice. The array of miniature paintings is large and carefully selected. They date from the XII to XVII Centuries and deal with Persian folk-lore and tradition.

City Club

The City Club of New York, 55 W. 44 St., is showing, until Dec. 12, eleven pictures of women and children by seven artists. The exhibition contains many excellent paintings. Arthur Crisp is represented by two decorative canvases entitled, respectively, "Morning Toilet" and "Sunshine and Shadow." F. Luis Mora's single contribution is entitled "The Three Musketeers," but has nothing to do with Alexander Dumas. There are two fine portraits by Orlando Rouland with pleasing technique.

Ivan G. Olinsky has two pictures in the exhibition, of which "The Open Door" is easily the better. "Little Girl," by Robert Henri, is a thoroughly characteristic portrait, done in high key. Miss M. Jean McLane's "Portrait of a Boy," is very smart, both as to the model and what she has done with it.

Peter Van Veen's Landscapes

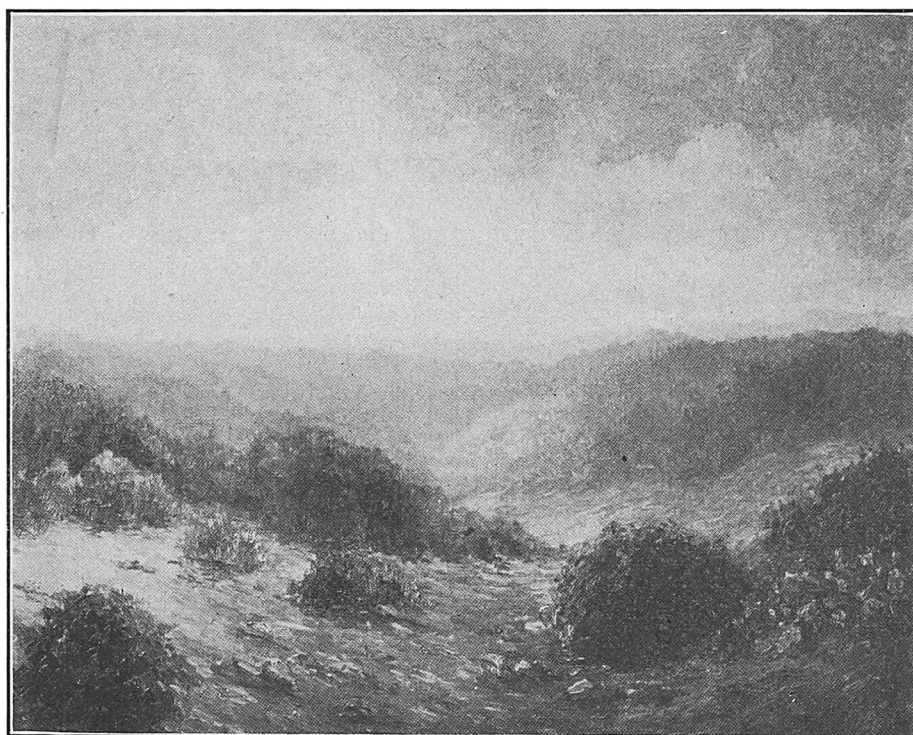
Some twenty oils by Peter Van Veen are on view at the Ralston Galleries, 567 Fifth Ave., through Dec. 13. Several sales marked the opening days of this altogether delightful exhibition and augur well for the material as well as the artistic success of the display.

Harmony is the keynote of Mr. Van Veen's creations in which the artist blends with infinite skill his color schemes—chiefly blues and greens that melt into opalescent tones of sky or water, or are frankly brilliant in spring or summer scenes. All of the canvases included in this exhibit are recent works, and most of them the result of Mr. Van Veen's summer at Old Lyme, Conn., the beautiful rolling country with the thickly wooded hillsides having served as inspirations for his poetic brush. Smoothly painted, yet strong in their portrayal of nature, these pictures of varied subjects of the country have the charm of fine technique allied with beauty and grace. "Rays of Sunlight," reproduced on this page, is a fine example of this artist's work, the soft, golden rays illuminating a landscape in sombre, deep tones. "A Hazy Day" is another theme in which fine effects of atmosphere and light are happily blended. "A Glimpse of Rogers Lake," "Early Morning," "The Kings of the Forest," "Young Birches" and "Indian Summer," only to mention a few of the interesting numbers on the catalog, are as admirable in composition as in tonality.

Arlington Gallery Exhibit

The first exhibition of the season at the Arlington Galleries, 274 Madison Ave., opened Dec. 1, to continue through Dec. 13, and includes paintings by four artists, Belle A. Bennett, Rosemary Mundy, Josephine Thompson and Agnes Louise Symmers. The work is all good; much of it excellent. Belle A. Bennett's marines have remarkable quality and are possibly her best contribution to the display, but there is much else to be commended among the twenty-four numbers forming her exhibit. Her "Morning on the Wharves," "Sunrise on the East Coast of Florida," "Ruins of Old Spanish Sugar Mill," "Old New Brunswick" and "Chiesa della Salute, Venice," proclaim her versatility.

Rosemary Mundy shows eighteen canvases of various degrees of interest. "Winter" is a fine composition, and if Mrs. Mundy's brush seems at times dipped in somewhat modernistic colors and her technique to derive from the same school, many of her themes are broadly and successfully treated. The seventeen numbers to Josephine Thomson's credit will certainly not detract from this artist's reputation. Her "Asters," "The Edge of the Wood," "Old Hickory's Golden Glory" and "The Winter Oaks" are all painted with skill and have good color. Agnes Louise Symmers' twelve pictures make a good showing. Her "Snow," "Fifty-Seventh Street, 1917," "Woods in September," "My Garden" and "The Red Chimney" are brilliantly executed.



RAYS OF SUNLIGHT

Peter van Veen

At Ralston Galleries

Bourgeois Galleries' Exhibition.

Edward Munch, the Norwegian artist, introduced here by his exhibition now on at the Bourgeois Galleries, 668 Fifth Ave. to Dec. 20, is well known in Europe both as a graphic artist and as a "Secessionist," for in the latter pose he was as loudly heard as in his attempts at emotional painting. He sees life from the morbid viewpoint and expresses in a more or less convincing manner such subjects as "Jealousy," "The Vampire," "The Seducer," "The Sick Girl," "The Dead Mother," "The Panic," "Good-Bye, Death Scene," and other depressing subjects. His exhibition of etchings, lithographs and wood-cuts is a worthy example of his reputation as an "emotional romanticist," but an evident contempt for recognized beauty is present in all of his works and leaves the observer cold to a forced realism. However, Mr. Munch is a strong draftsman, who has doubtless plodded steadily to express his disapproval of Nature's weaknesses. His portraits are interesting as showing his own conception of his subjects; Hendrick Ibsen, Helge Rode, the Danish writer, Sigbjorn, the Norwegian poet, and "Portrait of Mr. Stang" are worthy of study.

The members of the Miniature Society will hold an exhibition of their work at the Albright Gallery, Buffalo, through December. Next year they plan to send an exhibition around the country.

Charles Hetherington's Exhibition

Charles Hetherington, the veteran artist, whose art career did not begin until he was sixty years old, and who yet found almost immediate appreciation, met with marked success at the Schultheis Galleries, 425 Fifth Ave., during the past two weeks. Several of his pictures were sold and there is more than a possibility that the remainder will be purchased en bloc and presented to a museum. His canvases are redolent of deep, rich color and there is a charm of poetry, so potent, so free from mundane thoughts, so clear yet abstract, as to make technical expression appear trivial. His trees have the individual character that betray love for his subject above all else, and his streams and rivers flow beneath mossy banks and carry the observer with him to visionary realms far beyond commonplace existence. "The Glen Marsh," "Golden Rod," "The Lowlands," "Glen Lake" and "Leaning Trees" are some of the subjects he describes. His next exhibition will be held at Marshall Field's in Chicago until the first of the year.

Mr. H. Grant Kingore, of the Kingore Galleries, has been for two weeks at Dallas, Texas, supervising the Dallas International Exhibition. On his return to New York he will prepare to open his new galleries at 668 Fifth Avenue, with an exhibition of works by Whistler, loaned by various owners of fine collections in this country.

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Lithographs by Odillon Redon

E. Weyhe, of 708 Lexington Ave., has secured a number of fine lithographs by the well-known gifted French artist Odillon Redon, which he now has on exhibition. This artist has often been called a mystic and is said to have had great influence on the art of Matisse. His exhibition held at one of the leading Fifth Avenue galleries, last year, was one of the season's sensations, and was so highly appreciated by the director of the Worcester Museum that he purchased one of the most important canvases for the museum's permanent collection. Many of the lithographs in the present exhibition are new to the New York public and betray, as does so much of his work, his seeking after mysteries beyond this mundane sphere. "Celestial Art," "The Saint and the Thistle," "The Centaur," "Druidess" and "Haunted House" are some of the subjects in which he has expressed an unusual imagination, power of vision and mastery of line.

Group at Montross Galleries

Until the holidays the Montross Galleries, 550 Fifth Ave., will continue to exploit a small group of American paintings by artists selected from the country's best known men. Arthur B. Davies, with one of his fine imaginative works, "Mirrored Dreams," expressing as it does skill and beauty of design, stands out as one of the best in this distinguished assemblage which includes examples of Robert Henri, Allan Tucker, who has a colorful individual landscape; Kenneth Miller, with a good figure work; William Winter, who shows a decorative head, "A Lady of Burgundy," beautifully modeled and finely toned; Childe Hassam, whose coast scene is brilliant and well conceived; Jonas Lie, who shows a good street scene; Gari Melchers with "Shucking Corn," a high-keyed, richly-colored canvas; William H. Glackens, and Horatio Walker, who though in middle life, still paints with the enthusiasm of a boy.

Decorative Art Competition.

A competition for interior decorations is announced to be held under the auspices of the Architectural League by the Quaker Lace Company this month, with prizes aggregating \$1,000 for the best designs submitted by members of the league. The subject is "A Perspective Rendering of a Window with Lace Curtains and Such Decorative Accessories as May Be Needed to Help the Composition." Three classes of subjects are announced for this competition.

Holman Hunt's picture "The Lady of Shalott," illustrating Tennyson's famous poem, was recently sold at public auction in London for \$16,000.

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both the new and old address should be
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ART AND BOOK SALE CATA-

LOGS—The American Art News, in
connection with its Bureau of Expertis-
ing and Valuation, can furnish catalogs
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such are de luxe and illustrated.

APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in
art or literary property but deals with
the dealer and to the advantage of both
owner and dealer. Our Bureau of "Ex-
pertising and Appraisal" has conducted
some most important appraisals.

THE NOVEMBER BURLINGTON

Two quattrocinto paintings (panels)
by Bono da Ferrara, "St. John the
Baptist" and "St. Prosdochimus," form
the frontispiece of the November num-
ber of the Burlington Magazine, with
explanatory text by Tancred Borenius.
"Some newly discovered Tûlûnide
Ornament" is the title of an inter-
esting paper by Capt. K. A. C. Cres-
well on the celebrated mosque of
Ahmad Ibn Tûlûn at Cairo, accom-
panied by fine illustrative plates. S. J.
Camp writes ably on "Some Milanese
Helmets in the Wallace Collection."
"A Painting by Yen Li-Pen," is the
theme of an interesting article by
Arthur Waley.

John Shuckburgh Risley, C. B.,
gives an exhaustive description of
"Sea-Power Under George III,"
illustrated on Contemporary Glass,"
three fine plates showing varied ex-
amples of this unusual type of deco-
rative glass. Part VII of R. L. Hob-
son's series on the "Fumorfopoulos
Collection" dwells on T'ang pottery.
H. P. Mitchell continues (Part V) his
notes on "Some Enamels of the School
of Godefroid de Claire." Reviews,
the monthly chronicle and corre-
spondence fill the closing pages of the
number.

The Burlington Magazine may be
obtained from the American agent,
James B. Townsend, 15 E. 40 St.,
New York City.

THE ENGLISH ART CRITIC

Miss Amelia Defries, lately attached to
the British Embassy, Washington, D. C.,
is speaking in England on Civic Art for the
Sociological Society and for the London
Society, and on "Geddos, the Man and
His Gospel," for the Tomorrow Club.
Miss Defries will return to America on a
lecture tour in 1920.

COLLECTIONS FOR NEW YORK

When the Lenox Library was
merged with the Astor and Tilden to
form the Public Library, chagrin was
expressed in more than one quarter
that the building on Fifth Avenue and
Seventieth Street should pass into
private hands. Although one section
only represented the projected com-
plex that was to extend from
Seventieth to Seventy-first Streets and
from Fifth to Madison Avenues, the
library, thus incomplete, was con-
sidered the masterpiece of Richard
Hunt and so the memorial to that
talented and brilliant architect was
fittingly placed directly opposite in
the wall of Central Park. When
Henry C. Frick bought the Lenox,
tore it down and erected a house of a
very different character on the site,
many people murmured. On general
principles the idea of consolidating
three libraries in one seemed mistaken,
if for no other reason than the growth
of Greater New York, which called for
as many libraries as possible in as
many spots, in order to have them
accessible to citizens. What was not
understood at the time by those who
deplored the loss of Hunt's creation—
how could it be?—was the fact that
Henry Frick intended to give his house
and its art treasures to the city after
he was dead.

Henry Frick died on the first of this
month, much to the surprise of those
who have marked of late his excellent
health and alertness of mind and
body, much to the sorrow of a host of
friends who have always appreciated
his genial and robust nature. It is
understood that the rather original
house (a relief, through its broad, low
architecture, to our sky-soaring office-
boxes) and all those wonderful old
paintings and bronzes which he placed
with such taste in that home of his,
will become the property of the city.

One often hears a carper condemn
our millionaires who limit their pur-
chases of works of art to ancient and
foreign pieces. Instead of carping, it
would be better to congratulate the
public that has collectors of any art
works. It is true, we ought to have
more men who look to native and liv-
ing artists for their purchases. Free
to any one to hold that a collector like
the late William T. Evans deserves
better of the public than a man who
buys the costly work of artists long
dead. But the case of Henry Frick
should warn us not to be in haste to
disparage a collector because his taste
happens to differ from ours. Men of
big affairs generally start as "col-
lectioners," as the French say, in order
to find relief and quiet from harassing
business. Soon they become seriously
interested. Sometimes, being usually
men of superior intelligence and taste,
they reach a point where the honorary
title of connoisseur cannot be denied
them, and under those conditions they
are pretty sure to have discovered
some of the pitfalls dug for their feet,
pretty certain to exercise great care
and to seek the aid of the best experts
they can find.

New York may be congratulated on
having citizens like Henry C. Frick,
who, while living, are ready to wel-

come amateurs and artists to their
galleries, and by their wills arrange
that a still wider public shall benefit
by their collections when they are
gone. In London and Paris some of
the small art galleries and museums,
rarely visited by tourists, give more
delight than your big, overwhelming
"aggregations." They are favorable
to a quiet, thoughtful study. They
are not filled with a troop of personally
conducted. They give one a chance
to savor and test works of art. In the
Frick residence and collections, New
York will have a place in which to
study certain lines of painting and
sculpture in Europe between 1300 and
1700, to better advantage than in the
much bigger Metropolitan Museum.

Now that the printers' strike is vir-
tually at an end, we are able to resume
publication in our usual form. We wish
to thank our readers and advertisers
for the splendid manner in which they
have borne with us in the production
of the "makeshift" issues, and for their
tolerance in overlooking any errors or
omissions that may have occurred in
producing the publication through the
novel typewritten-photographic pro-
cess. An earnest endeavor will be made
to make future issues interesting from
the standpoints of news and typo-
graphical artistry.—Ed.

Owing to an error in last week's ART
NEWS in recording the sale of Childe Has-
sam's picture "Marshal-Neil Rose" one of
his most important canvases shown at his
exhibition just closed at the Milch Galleries,
credited the sale to John Gerrity, instead of
Mr. Gallatly. It appears, however, that the
well known collector did not purchase the
picture in question, but has in his collection
a similar design, that of a girl at a piano.

Boston Artist in California

The University of California will hold
very shortly an exhibition of the work of
Miss Lucy Conant, the well-known Bos-
ton watercolorist. Miss Conant holds the
chair of lecturer in design and household
art at the university. The exhibition is to
include her water color sketches of Hol-
land and France together with decorative
studies for stage costumes, jewelry and
patterned fabrics.

A Portfolio of Linoleum Cuts by Horace
Brodzky will shortly be issued by the Flv-
ing Stag Press. All printings will be made
direct from the artist's original cuts. In
addition to the ordinary copies there will
be an edition de luxe of 100 copies signed
by the artist.

Mr. John Vigonroux of the Demotte Gal-
leries, 8 E. 57 St., returned last week
from France where he spent the summer.
He brought back several fine examples of
early French Gothic paintings and sculpture
to add to his collection of works of this
period.

Harry Watrous and Mrs. Elizabeth
Watrous returned recently from their sum-
mer studio at Lake George, and Mr. Wat-
rous is at his Sherwood studio, while Mrs.
Watrous is at the Gainsborough.

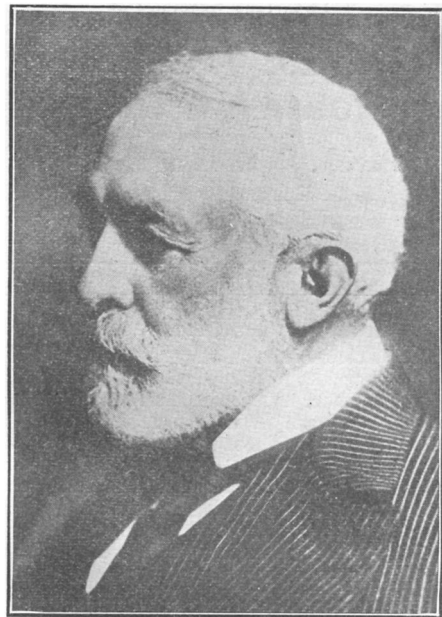
R. W. Van Boskerck has returned from
Keane Valley in the Adirondacks to his
Sherwood studio, much improved in health.
During the summer he painted a number
of interesting, colorful landscapes.

ART BOOK REVIEW

A HANDBOOK OF GREEK VASE PAINTING. By
Mary A. B. Herford, M. A. Longmans,
Green & Co. \$3.75.

This volume, dealing with the subject of
Greek vase painting, serves to introduce a
subject full of fascinating problems, more
especially for students of art and arch-
aeology. The book seems to meet a
definite want, and its usefulness is en-
hanced by the illustrations. The treat-
ment of the subject is comprehensive and
authoritative. It cannot fail to make a
strong appeal to all those interested in the
art of ancient Greece.

OBITUARY



Henry Clay Frick

The passing of Henry Clay Frick on Dec.
2, at his Fifth Avenue and 70 Street home,
removes a figure intimately concerned with
the industrial upbuilding of this country
during the period which marked the growth
of "big business." Although Mr. Frick
had been ill for nearly a month, his
progress, for a man within a few days of
70 years of age, had been satisfactory and
his sudden death from a heart attack
shocked his friends and associates and took
the members of his family by surprise.

Henry Clay Frick was born Dec. 19,
1849, in West Overland, Westmoreland
County, Pa. His father, John W. Frick,
was a farmer of Swiss ancestry, and his
mother, Elizabeth Overholt Frick, a mem-
ber of an old Mennonite family. Until he
was 16, he divided his time at school, his
father's farm, and his grandfather's dis-
tillery, where he kept books. After a year
in Otterbein University, he embarked upon
a career which was to prove one of the
romances of American business life.

In his later days Mr. Frick was rec-
ognized as one of the most liberal patrons
of the arts. He offered half a million dol-
lars for the famous "Pope Vincent" by
Velasquez, and several of the paintings in
his collection cost him more than \$100,000
apiece. The portrait of "King Philip of
Spain," by Velasquez, cost him \$400,000,
and there were two other pictures in his
collection for which he paid at least as
much. When Europe was bidding heavily
for the Frans Hals "Portrait of a Woman"
at the Charles T. Yerkes sale, Mr. Frick
bought it by private contract for a sum said
to have been \$140,000.

In the gallery of his New York home
there is a collection of art stated to be
worth more than \$10,000,000.

When the fact of his death became
known, announcement was made by Judge
Elbert H. Gary, head of the directorate of
the United States Steel Corporation, and a
friend of Mr. Frick for many years, that
provision had been made in his will by
which his art treasures, regarded by auth-
orities as one of the best collections in this
country, eventually would become the prop-
erty of the city. With the collection, Judge
Gary said, would go the Frick home, a
\$5,000,000 structure in Italian architecture
on the site of the old Lenox Library, in
Fifth Avenue from 70 to 71 Street, the
entire gift being adequately endowed.

Firmin Auguste Renoir

Firmin Auguste Renoir, one of the last of
the impressionist school of painters and
one of the most original, is dead. He was
born at Limoges in 1841, and exhibited at
the first Impressionist Salon in 1874 after
studying under Monet and others. His
paintings have been in high demand
throughout his career and there are many
of them in collections in America. His
paintings of the family of Charpentier
hangs in the Metropolitan Museum. Du-
rand-Ruel of 12 E. 57 St. have shown many
of his works in various exhibitions, and in
1912 one Renoir, "The Little Girl in Blue,"
sold for \$200,000; another, "The Woman
Arranging Her Hair," brought \$20,000.

The recent sale of "Le Pont Neuf of
Paris" for 100,000 francs, or \$20,000, is re-
ported from Paris. The artist sold the
painting for \$60 in 1872.

Renoir was one of the few painters to
whom fame and wealth came in the
maturity of his work. The last years of
his life brought much physical suffering to
him from acute rheumatism and he had to
be carried about, but still he painted, and
two of his works shown recently at the De
Zayas Galleries, in Fifth Ave., reveal sur-
prising freshness, considering the 78-year
artist.

Among Renoir's finest works were "The
Bathers," "The Rowers," "Luncheon," the
"Ball at the Moulin de la Gallette," "The
Box," and "The Terrace."

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ART AND BOOK SALES

Household Embellishments Sale

Antique and modern household embellishments and furnishings sold at the American Art Galleries on the afternoons of Nov. 24, 25 and 26, brought a total of \$53,522. The highest price, \$3,000, was paid by Lans Co. for No. 459, Spanish XVI Century carved walnut refectory table, 2 ft. 8 in. H., 13 ft. 6 in. L., 2 ft. 11 in. W.

Other important items sold were:

- No. 310, French Louis XIV bronze equestrian statuette, "Portrait of Henry IV of France," bronze, 29 in. H., 22 in. L., pedestal, 6 1/2 in. H., 27 in. L. C. Gugliemetti, \$2,000.
- No. 460, French Regence carved and gilded Brussels tapestry screen, "Allegorical of the Roman Triumph of Titus after the Fall of Jerusalem," Bernet, agent, \$1,650.
- No. 450, French Regence embroidered suite, embroidered in colored silk, from collection of King Manuel of Portugal. W. B. Elkins, \$1,000.
- No. 56, Dutch XVIII Century silver porridge, 2 in. H., 5 in. Diam., made by John Coney, and only one known. Clapp & Graham, \$790.
- No. 263, XVIII Century verdure tapestry, 6 ft. 2 in. H., 6 ft. 11 in. L. Lans Co., \$620.
- No. 262, XVIII Century verdure tapestry, 6 ft. 10 in. H., 5 ft. 10 in. L. Lans Co., \$610.

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Hellman Books and Mss. Sale

Association books and Mss. from the collection formed by George S. Hellman, A. M., sold at the Anderson Galleries on the evenings of Nov. 25 and 26, brought a total of \$26,625.35.

The leading price of the sale, \$6,900, was paid by George D. Smith for No. 368, original mss., poems, essays, fiction notes and prefaces for novels and plays, of R. L. Stevenson, also a special collection of volumes from Stevenson's library.

Other important items sold were:

- No. 257, a collection of letters, documents, etc., relating to Andrew Johnson, given by his daughter, Martha Patterson, to her friend, Mrs. L. C. Langford, author of "The Women of the White House." Smith, \$1,760.
- No. 65, "Brut Chronicle," MS. belonging to Queen Elizabeth, wife of Edward IV, and possibly used by William Caxton. Smith, \$1,600.
- No. 81, Unpublished MSS. and letters of Lord Byron. E. R. Carter, \$1,000.
- No. 51, Original sketch book used by William and Robert Blake. Smith, \$625.
- No. 251, Original MS. of Washington Irving's "The Early Experiences of Ralph Ringwood." G. Wells, \$570.
- No. 253, Original MS. of Irving's "The Adalantado of the Seven Cities. A Legend of St. Brendan." Smith, \$500.

Oriental Rugs Sale

Old and modern Oriental rugs and carpets collected by a private gentleman, dispersed at the American Art Galleries, Tuesday afternoon, Nov. 25, brought a total of \$30,025 for 82 items. No. 82, Tabriz carpet, 32 ft. 8 in. L., 21 ft. 8 in. W., went to Baliozian Bros., for \$5,800, the top price of the sale.

Other important items sold were:

- No. 81, Persian silk carpet, 23 ft. 5 in. L., 16 ft. 6 in. W. Baliozian Bros., \$3,500.
- No. 79, Persian silk carpet, 15 ft. L., 9 ft. W. Baliozian Bros., \$2,800.
- No. 80, Kashan carpet, 14 ft. 5 in. L., 14 ft. 1 in. W. Mr. Hutchins, \$1,550.
- No. 70, Sarouk rug, 12 ft. 3 in. L., 8 ft. 9 in. W. Mr. Hutchins, \$1,025.
- No. 60, Kashan rug, 9 ft. 10 in. L., 9 ft. 6 in. W. Baliozian Bros., \$1,010.
- No. 76, Persian Lavehr rug, 13 ft. 7 in. L., 9 ft. 10 in. W. Mrs. Fish, \$1,000.

Old English Silver Sale

A total of \$7,161 was realized for the sale of old English silver at the Anderson Galleries, Saturday afternoon, Nov. 29. No. 120, Georgian silver epergne, made in London in 1791 by William Pitts and John Preedy, was purchased by J. J. Mac Vann for \$330. No. 123, set of four English silver candlesticks, square base with Corinthian columns, went to J. B. Rock for \$305.

BUFFALO

The Albright Art Gallery has acquired from the Knoedler Galleries of New York three important paintings: A coast marine by Jean Francois Millet entitled, "Les Falaises de Greville," formerly in the Therese Humbert Collection, Paris; the "Chemin de Halage à Argenteuil," by Claude Monet, which was sold in the Sutton Collection, 1917; and the "Portrait of Mrs. Pearmain," by George De Forest Brush. Two other pictures were also recently purchased by this gallery, the "Portrait of James Ogilvie," by Gilbert Stuart, a fine example of the great American portrait-painter's early work, and "Rush of the Morning Tide," by William Ritschel.

MONTCLAIR

During the recent exhibition of summer sketches at the local Art Museum, the following sales were made: "Italian Garden," by Emma Lampert Cooper; "Evening, Gloucester," by Paul Cornoyer; "The Landing," by Frank Hazell; "Young Oaks, Autumn," by Robert W. Vonnoh; "The Only Child" and "Discovered," by Elizabeth A. Knowles; "The Giudecca Canal," by Alice Judson; "Summer" and "Indian Summer," by Olive Black. The museum is now holding an exhibition of Arts and Crafts and Batik.

CHICAGO

The thirty-second annual exhibition of American oils and sculpture at the Art Institute may be said to be one of the most comprehensive shows of this kind, since every possible element, romantic, introspective, decorative, forceful and radical is adequately represented.

Leon Kroll carried off the big award, the Mr. and Mrs. Frank G. Logan medal, with a portrait of Leo Ornstein at the piano. It is a strong picture, but not to the detriment of decorative effect. The Potter Palmer prize was also captured by a portrait, a study of a child by Lillian Westcott Nale entitled, "When She Was a Little Girl." It is an appealing, wistful thing, yet strangely literal. No one can doubt that some little girl looked just so at this age, but the wonder of it is that the picture tells us also just how and what she felt. One of Frederic J. Waugh's big marines carried off the Norman Wait Harris silver medal, while the "Barracks" by Robert Spencer was awarded the Harris bronze medal. It is a satisfaction to all Chicagoans to see the Martin B. Cahn prize fall to Frank V. Dudley for one of his fine landscapes depicting the Sand Dunes. Honorable mention has been conceded to Everett L. Warner, George Luks and Leon Kroll, among painters, and to Victor Salvatore, Gilbert P. Riswold and Louis Mayer, among sculptors.

A collection of the works of George Bellows occupies one entire room at the Institute to please, amaze, repel or puzzle beholders, according to taste and degree of sophistication in matters of art. The war story dominates, and one can only wonder if the artist could have done the thing more potentially had he been one of those commissioned to the trenches for purposes of historic record. A colossal canvas by Julius Rolshoven also occupies an entire room by itself, completely covering a wall measuring no less than 12x18 to 20 feet. It is the grand tribute of a Taos man to his chosen theme, representing the passing of the Indian tribes to their promised land beyond the western mountains.

An exhibition of landscapes by Wallace L. De Wolf, of engravings by Timothy Cole, and of books made in Chicago by the Caxton Club, complete the events at the Institute. In connection with the last named show, it is really surprising to see what Chicago has produced in the way of fine books; the exhibition of Lawrence Woodward, Kimball and Stone, R. Fletcher Seymour and Vollard being especially illuminating.

Another surprise of the season is the Ancestral Portrait Show at the Arts Club, for Chicago has ancestors, distinguished ones, some of them done by Stuart, and several antedating the Rebellion, a goodly share going back to the Revolution. There are several fine portraits in this show.

The Fred Grant exhibition at the galleries of Carson Pirie Scott & Co. has been more than usually successful, a goodly proportion of the larger and more important pictures having been sold. The artist's decorative sense and ability as a colorist mark him as a painter of promise.

W. C. Emerson follows the portrait show of Robert Grafton at the Thurber galleries. Here is a man whose works are coming into their own. In this collection are some of the best things he has ever done, rhythmic, mystic and lovely, the achievements of a decorative painter par excellence.

Evelyn Marie Stuart.

Carleton Wiggins is making Lyme, Conn., both his winter and summer home. He finds many subjects midst the rolling hills and colorful landscape to attract him. His friends, however, will be sorry to learn that his health has not been robust during the past year. Guy Wiggins, whose steady advance in the quality of his work is much talked of among dealers and collectors, also makes his home in Lyme.

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PHILADELPHIA

The annual show of watercolors and miniatures at the Penn. Academy will be on view until December 14, and gives the impression of being rather more interesting than last year's offering. Mary Cassatt has the most conspicuous place with three delightful pastels of "The Sisters" and the usual "Mother and Child." Alexander Robinson shows a group, gorgeous in color, painted in Bagdad and Damascus. Carroll S. Tyson Jr. exhibits a series of thirty drawings in color of American birds, done for reproduction in a work on ornithology. Childe Hassam shows his "Rockport Quarry" series of watercolors, good examples of sane impressionism. There is a capital little picture (badly hung) of "Old New York," by William Jean Beuley. In pure aquarelle is a group of California sketches by Alice Schille. Etchings and lithographs of Cambrai, Ypres and Arras, by Frank Brangwyn, are of artistic facture and poignant interest. Authorized by the United States Railroad Administration, Joseph Pennell's group of lithographs visualizing the aspect of localities on our lines of travel are executed with his well-known ability. F. Walter Taylor sends an admirable group of views of docks, shipping and bridges around New York, portraits of Mr. John F. Braun and of George Arliss, the English actor. Frank Benson shows a group of pictures of flying water fowl. There is a fine miniature of Theodore Roosevelt by Carlotta Saint-Gaudens, and a portrait of little "Elizabeth Rutter" by Laura Coombs Hills, also "A Woman of Brittany," by Berta Carew, "Miss Clara Clark" and "Albert Bayard Dodd Jr." by A. Margareta Archambault. Eugene Castello.

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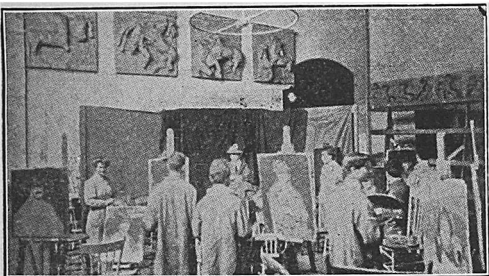
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NOTICE TO GALLERIES

Changes in the copy of advertisements
and calendar must reach the office not later
than Wednesday of each week.

SPECIAL EXHIBITIONS CALENDAR
NEW HAVEN PAINT AND CLAY CLUB, New
Haven, Conn.
SECOND EXHIBITION OF LITTLE PICTURES
at the Free Public Library—Jan. 10-24.
EXHIBITS RECEIVED—Jan. 3—at Library.
PENNSYLVANIA ACADEMY, Broad and Cherry
Sts., Phila., Pa.—Philadelphia Water Color Club—
Seventeenth annual exhibition to Dec. 14.
PENNSYLVANIA SOCIETY OF MINIATURE
PAINTERS—to Dec. 14.
THE SOCIETY OF INDEPENDENT ARTISTS—
Fourth Annual exhibition at Waldorf-Astoria—
Mar. 11-Apr. 1.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS

Ackermann & Son, 10 E. 46 St.—Watercolor drawings
of American Aeroplanes at work in France by
Bertram Sandy. Old English Sporting Paintings
and Prints, to Dec. 13.
Ainslie, George H., 615 Fifth Ave.—Inness paintings,
permanent exhibition.
Anderson Galleries, 59 St. and Park Ave.—Paintings
of the American and Allied Armies by J. F.
Boucher, to Dec. 20.
Arden Gallery, 599 Fifth Ave.—Twenty-first annual
exhibition of the American Society of Miniature
Painters, to Dec. 31.
Ardsley Studios, 110 Columbia Heights, Brooklyn—
Lithographs by Fantin-Latour and paintings by
American artists, to Dec. 7.
Arlington Galleries, 274 Madison Ave.—Paintings
by Belle H. Bennett, Rosemary Mundy, Jose-
phine Thomson and Agnes Louise Symers, to
Dec. 13.
Art Alliance of America, 10 E. 47 St.—Seventeenth
annual exhibition of the Natural Society of Crafts-
men, to Dec. 27.
Art Salon, Hotel Majestic, Central Park W.—Water-
colors of Italy and Holland by Carlton C. Fowler,
to Dec. 20.
Babcock Gallery, 19 E. 49 St.—Oils and pastels
by Allan C. Eldredge, Dec. 8-27.
Beljord Gallery, 556 Amsterdam Ave.—Paintings by
Louis G. Lamur, to Dec. 10.
Bonaventure, E. F., 601 Fifth Ave.—Exhibition of
Objects of Art and Vertu of the XVIII Century,
to Dec. 15.
Bourgeois Gallery, 668 Fifth Ave.—Graphic Art by
Edward Munch of Christiania, Norway, to Dec. 15.
Brooklyn Museum, Eastern Parkway, Brooklyn—
Fourth annual exhibition of the Brooklyn Society
of Etchers, to Dec. 31.
Buccini Studios, 347 Fifth Ave.—Hand-painted Art
Screens by Alberto Buccini, to Dec. 20.
Bush Terminal Sales Building, 130 W. 42 St.—
Persian Art Work, to Dec. 13.
Cluny, 1 E. 47 St.—Exposition of Eighteenth cen-
tury objects, to Dec. 24.
Daniel Gallery, 2 W. 47 St.—Watercolors by De-
muth, Marin, Morton, Zorach and Zarrow, to
Dec. 31.
Durand-Ruel Galleries, 12 E. 57 St.—Recently im-
ported works by Pissarro, Dec. 6-20.
Duveen Bros., 720 Fifth Ave.—Old Chinese Porce-
lains.
Ehrich Gallery, 707 Fifth Ave.—Eighteenth century
Children's Portraits, to Dec. 13.
Hotel Majestic, Art Salon, Central Park W. and 72
St. (under the direction of Dr. Fred Hovey Allen)
—Water colors of Italy and Holland by Carlton
C. Fowler, to Dec. 20.
Hotel Pennsylvania, Mezzanine Gallery—Oils, pas-
tels and water colors by J. Clement Kaufman.
Kennedy & Co., 613 Fifth Ave.—Original etchings
and drypoints by Frank W. Benson, through Dec.
Macbeth Gallery, 450 Fifth Ave.—Paintings by
William Baxter Closson, to Dec. 20. Loan exhi-
bition of paintings by Emil Carlsen.
Metropolitan Museum, Central Park at E. 82 St.—
Open daily from 10 A. M. to 5 P. M., Saturday
until 10 P. M., Sunday 1 P. M. to 5 P. M. Ad-
mission Monday and Friday, 25c—free other days.
Special exhibition of prints of Holbein's "Dance
of Death."
Milch Galleries, 108 W. 57 St.—Selected paintings
of limited size, to Dec. 25. Lower Galleries—
Selected paintings of limited size, annual holiday
exhibition, to Dec. 25.
Montross Gallery, 500 Fifth Ave.—Pictures by Ameri-
can artists, through Dec.
Montclair Art Museum, Montclair, N. J.—Exhibi-
tion of Arts and Crafts, and Batiks, to Dec. 28.
Museum of French Art, 599 5th Ave.—Special loan
exhibition of French art, satire and fancy, to
Dec. 21.
Mussmann Gallery, 144 W. 57 St.—Paintings and
monotypes by Eugene Higgins, to Dec. 13.
N. Y. Public Library, Fifth Ave. and 42 St.—Illus-
trated books of the past four centuries, to Dec. 31.
Ralston Gallery, 567 Fifth Ave.—Recent paintings by
Peter Van Veen, to Dec. 13.
Reinhardt Gallery, 565 Fifth Ave.—Special exhi-
bition of modern American landscapes, to Dec. 21.
Salmagundi Club, 47 Fifth Ave.—Watercolors, pas-
tels, illustrations and etchings by members, to Dec.
20.
Schultheis & Co., 425 Fifth Ave.—Paintings by a
group of American artists.

Stuyvesant Club, St. Mark's Church, 129 E. 10 St.—
Oil paintings of Spain by William Sanger, to
Dec. 31.
Touchstone Gallery, 11 W. 47 St.—Paintings by
Henri, Glackens, Randall, Davey, Sloan, Jonas
Lie, Van D. Perrine, to Dec. 14.
Vernay, Arthur S., 10 E. 45 St.—Exhibition of
Samplers.
Weyhe Gallery, 708 Lexington Ave.—Lithographs
by Odillon Redon.
556 Fifth Ave.—Etchings and dry points by Muir-
head Bone, through Dec.
Tempera paintings by Adolfo Best, Maugard, to
Dec. 13.

ART AND LITERARY AUCTION SALE CALENDAR

American Art Association, 6 E. 23 St.—The entire
stock and private collection of Emil Pares of Paris
and New York, consisting of antique furniture,
tapestries, damasks and brocades, velvets, antique
needlework pictures, petit-point panels, embroidered
linen, curtains, laces and other art objects, to be
sold on the afts. of Dec. 8, 9, 10, 11, 12 and 13.
Collection of ancient Chinese paintings collected
in China by the well-known amateur Frederick
Moore, to be sold on the eve. of Dec. 1; exhibition
Dec. 8 to date of sale.
Anderson Galleries, 489 Park Ave.—Chinese Art
Objects, the stock of Arthur of London, 17 E.
45 St., to be sold on the afts. of Dec. 10, 11, 12
and 13.
Books from the library of William L. Rich and
from the estates of Mrs. John F. Carroll and
William Erving, Dec. 8-9, afts.

Special Landscape Exhibition

American artists have long been
recognized as leaders in landscape painting,
contemporary exhibitions throughout this
country and various European displays hav-
ing brought out this fact. Usually, how-
ever, in current shows, there is a mixture
of subjects, no especial theme being empha-
sized. The Exhibition of Contemporary
Landscape Painting now on at the Rein-
hardt Galleries, 565 5th Ave., through Dec.
20, is perhaps the first attempt in this city
to exploit a strictly landscape exhibition of
high class representative American land-
scape painters. The inspiration, which was
mainly due to the editorial department of
the ART NEWS, and aided by Messrs
Christian Brinton, the well known art
writer, and W. H. De B. Nelson, editor of
the International Studio, was immediately
fostered by Mr. Reinhardt in his interest to
promote good American works. The can-
vases, which number forty-seven, fill the
several upper galleries and make an ad-
mirable showing. A fine winter scene,
"Melting Snow," by John Carlson, dignifies
the West wall of the large, rear gallery.
Near by is Leon Kroll's "Mulberry Bend,"
a forceful, convincing work. Howard Rus-
sell Butler shows one of the best Coast
scenes his able brush ever painted in "Bald
Head Cliff, Maine," and Elliott Dainger-
field's "Infinities" shows an imaginative
mood in full play. "Sycamore," by Daniel
Garber, is one of the larger canvases,
colorful and individual. Jones Lie's "Indian
Summer," is typically broad, full of air and
light. Glen Newell's "The Brook, Novem-
ber," is one of his strongest works. Elmer
Scofield is a welcome addition to the group.
With a typical work of high quality, "Morn-
ing Light," he makes his appearance in a
New York show after several years spent in
the trenches in France. Eliot Clark has an
appealing work in "Autumn Wood." Ed-
mund Greacen's atmospheric "Golden
Glade" is poetry and lovely color. Cullen
Yates' "September by the Sea" is one of
the most brilliant works in the display, rich
in color and an appealing composition.
Allen Tucker is represented by one of his
individual expressions "Over the Garden,"
Haley Lever's "Spring" is joyous in color
and expression. Other distinguished
painters who have contributed to the in-
terest of the group are: Gifford Beal,
George Bellows, George Bogert, Roy
Braun, Olaf M. Brauner, Guy Wiggins, A.
T. Van Laer, Everett Warner, Gardiner
Symons, Sloan Bredin, Emil Carlsen, Colin
Campbell Cooper, Bruce Crane, Charles H.
Davis, Louis P. Dessar, Charles M. Dewey,
Paul Dougherty, Charles W. Eaton, John
Folinsbee, Ben Foster, Howard Giles, W. J.
Glackens, Albert Groll, Childe Hassam,
Robert Henri, Frank T. Hutchins, Ossip
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BALTIMORE

A comprehensive exhibition of paintings
by Hugh H. Breckenridge is now in
progress at the Maryland Institute Gallery.
The show includes thirty-seven oils and
pastels, flower studies and still-life subjects
predominating. There are, however, a
number of good landscapes, several of
which are done in a broad, individualistic
way. In these as well as in the other
pieces, admirable construction and solidity
are evident and one feels that the creative
impulse of the artist is pre-eminently
healthful and sane. The artist's qualifica-
tions as a colorist give pronounced distinc-
tion to his works. Mr. Breckenridge is a
member of the Maryland Institute faculty,
and comes from Philadelphia every Thurs-
day to teach.

Grace H. Turnbull, of this city, who re-
turned some time ago from war work in
France, is holding an exhibition at the
Peabody Gallery. Her best things are
found in a group of flower studies of
exceptional decorative beauty. Her studies
of old men have technical points of
strength, while her portrayals of mother-
hood (in a series of studies of peasant
women) are very tender and sympathetic.
In addition, she is showing a collection
of sculpture that denotes both ability in
modelling and originality of viewpoint.

Other exhibitions of interest here this
season were those held by Mary Kremel-
berg, Everett L. Bryant, Maud Bryant and
Herbert T. Stitt. Miss Kremelberg and
Mr. Stitt showed their work at the Jonas
Galleries, while Mr. and Mrs. Bryant
exhibited at the Peabody Gallery.

Free lectures will be given at the Metro-
politan Museum of Art as follows:

December 6, 4 p. m., "Roman Por-
traiture," Gisela M. A. Richter; December
7, 3 p. m., Story-Hour, "In the Time of
Charlemagne," Anna C. Chandler; Decem-
ber 7, 4 p. m., "Chinese Painting," V. G.
Simkhovitch; December 14, 4 p. m., "Jap-
anese Painting," Howard Mansfield.

Mr. Thomas E. Kirby spent the summer,
as did also Mr. Gustavus Kirby, with their
families, at their country places near Bed-
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